

... THE ...
KINETRADOGRAM.

A Weekly Record of Offers and Announcements
by the KINEMATOGRAF TRADING Co., Ltd.

HEAD OFFICES:
55-59, Shaftesbury Ave.
London, W.

Telephones: 1620-1-2 Gerrard.
Telegrams: "Gramofilm, Telew."
London."
Telewriter: 227 Charing Cross.



AND AT
Metropole Buildings,
The Hayes,
Cardiff.

Telegrams: "Gramofim, Cardiff."
Telephone: 4352 Cardiff.

No. 16.

Wednesday, April 16, 1913.

Published
Weekly

KINEGRAMS
NEWS AND NOTES FROM EVERYWHERE.

In response to the suggestions of various Renters, the Hepworth Company have decided to alter the title of the film "At the Prompting of the Devil," to the more suitable one of "His Evil Genius." Will readers kindly note.

Every showman who has seen the remarkable six-sheet poster we are issuing for "A Gipsy Girl's Romance" is loud in its praises, and many of them think it the very finest six-sheet they have seen. The illustration in last week's issue of the KINETRADOGRAM did not do the poster justice, and it must be seen to be appreciated.

The attractive eight-page synopsis which we have issued in connection with the "George Grossmith and Phyllis Dare Dancing" film has attracted a great deal of attention, and very large quantities have been sold. The success of this synopsis may perhaps be ascribed in part to the cover, which is a cinnamon brown, a shade which the ladies tell me will be much in evidence this year.

The German producer as a rule is, we are afraid, highly skilled in the art of padding, but we do not think we have ever seen such a glaring example of this as in a production we had the misfortune to sit through some few days ago. To delineate the friendship of a wealthy crook with the lodgekeeper of a house to which he wished to gain access, the producer utilised at least 250 feet of film showing the arch villain dandling the lodgekeeper's baby and taking refreshment with various members of that worthy's family—a family which in numbers might have aroused dismay in the heart of a census taker!

THE LOOKER-ON

IN TROUBLE AGAIN!

Your Editor has been getting into trouble this week, Gentlemen!

Messrs. Malcolm and Elliott, of the Service Department, have a grievance against an Editor who, as Manager of the Feature and Exclusive Departments, contrives to monopolise the eight pages of the "Kinetradogram" each week with his own announcements! Having been brought thus sharply to a sense of my shortcomings, I hasten to make honourable amends.

The Service Department of the Kinematograph Trading Co. offers advantages to the showman in the matter of moderation in price and excellence in quality which can hardly be equalled elsewhere.

There are many apparent paradoxes in the Kinematograph business, and one of these is that the best service is not always obtainable from the biggest renting house. The reason is not far to seek. When a service business is of very large proportions, the firm's film selector must buy practically every film issued in order to get a big variety of subjects.

The medium buyer naturally confines his purchases to the pick of the market, and when, as is the case with this Company, the various purchases are made without the slightest regard to the question of discounts, etc., and without bias in favour of any particular manufacturer, the showman reaps the benefit.

Our Service Department is always ready and willing to quote you for a Programme for any date at any price, and a comparison of our selections with others will lead, we are confident, to business.

If you are dissatisfied with your present Programme, drop us a line. If, on the other hand, you are satisfied with your present Service, ask yourself if everyone else concerned (your operator, your advertising manager, your AUDIENCE) are equally satisfied.

The cleverest, cutest film selector in London sometimes drops into a rut. Are you sure your Programme isn't getting a trifle monotonous? Why not give them something quite new and fresh for the next week or two?

Now, Messrs. Malcolm and Elliott! Will this do? You'll be busy next week as a result of this!

Editor.

EXCLUSIVES.

We have the pleasure to announce an important purchase this week of an exclusive from the Nordisk Co. entitled :—

"A HARVEST OF TARES,"

which we shall release on May 19th. A full synopsis of the story will be printed in next week's issue of the KINETRADOGRAM, together with particulars of printed matter available.

Those who have already seen this production at the Nordisk showrooms are advised to reserve their towns at once.

THE "DARE-GROSSMITH" DANCE FILM.

Enquiries and bookings for this film go merrily on. The names of the two famous Gaiety artists are sufficient to draw a crowd anywhere, and if proper use is made of our very attractive six-sheet and quad crown posters we have no hesitation in prophesying for you a record house when you book it. We will send current terms on application.

"A DUEL IN THE DARK."

As will be seen by reference to page 7, we are printing the complete synopsis of this film. It is a bright little picture and there are several dramatic situations which have been cleverly handled by the producers, and we feel sure that it will meet with the approval of our showmen friends. The film is released on May 5th, and the hire terms are as follows :—

May 5th. £10 the week.
May 12th. £9 ..

May 19th. £8 the week.
May 26th. £7 ..

"A GIPSY GIRL'S ROMANCE."

We have prepared a very attractive synopsis of this film and should be pleased to forward a copy to anyone interested. The film is released on April 21st, the hiring terms for that week being £11. Two very attractive posters are available.

FEATURE FILMS:

These films are offered subject to the dates required being open on receipt of order. While every endeavour is made to ensure punctual delivery of Films we cannot hold ourselves responsible for delay or non-delivery from any cause. If a confirmation by wire is required, stamps for payment should be enclosed.

ALL QUOTATIONS ARE FOR THREE DAYS' BOOKINGS, UNLESS OTHERWISE SPECIFIED.

Wiring No.	Name of Film.	Length ft.	Maker.	Re-leased.	April 21	April 24	April 28	May 1	May 5	May 8	May 12	May 15	Posters.
	A Sporting Chance	2000	Lion's Head	May 1	—	—	—	—	—	80/-	—	60/-	—
	The Man in the White Cloak	2398	Nordisk	Apr. 28	—	—	—	—	—	100/-	80/-	80/-	—
	The Mystery of the Yellow Room	3000	Eclair	Apr. 17	—	—	—	90/-	90/-	80/-	80/-	70/-	—
	Red and White Roses	2221	Vita.	April 12	—	80/-	70/-	70/-	60/-	60/-	50/-	50/-	Q.C., 8 sheet
	Kathleen Mavourneen	2000	Edison	April 19	100/-	—	—	80/-	60/-	60/-	50/-	50/-	Q.C. 6 sheet
	When Lee Surrenders	2000	K.B.	April 28	First	vacan	cy	May 19th	h, £6	week	30/-	30/-	6 sheet
905	Annette Kellerman	500	—	—	—	—	30/-	30/-	30/-	30/-	—	—	—
	The Cowboy Millionaire	1965	Selig	May 25	First	vacancy	June 5th,	£4 3	—	—	—	120/-	Q.C. 6 sh., 8 sh.
906	The Bread of the People	2500	Contl.	May 4	—	—	—	—	—	—	—	30/-	6 sheet, 8 sheet
2960	By Unseen Hands	2270	Cines	Mar. 31	65/-	60/-	60/-	50/-	40/-	40/-	30/-	30/-	Q.C. 6s., 8s., 16s.
	A Human Target	902	Ambros.	Apr. 20	—	—	100/-	—	—	90/-	60/-	60/-	6 sh. (2 varieties)
903	His Evil Genius	2025	Hep.	Apr. 7	90/-	90/-	—	—	—	—	60/-	60/-	6 sh. (2 varieties)
904	Gold from the Gutter	2588	Nordisk	Apr. 31	80/-	80/-	—	—	60/-	60/-	50/-	50/-	Q.C. 6s., 8s., 2 kinds
896	The Mystery of the Corner House	2844	Nordisk	Mar. 31	—	—	—	—	—	—	30/-	30/-	Q.C. 6 sheet
897	From the Depths of the Sea	1950	Cosmo.	Mar. 30	—	—	—	—	—	—	40/-	40/-	Q.C. 6 sheet
898	The Keeper of the Secret	2635	Cines	Mar. 26	70/-	—	—	60/-	50/-	50/-	—	40/-	Q.C. 8 sheet
899	Aurora Floyd	2000	Than.	April 10	—	—	—	—	50/-	50/-	—	30/-	Q.C. 6 sh., 8 sh.
900	Vengeance	1874	Imp	April 3	—	—	40/-	40/-	40/-	40/-	20/-	20/-	Q.C. 6 sheet, Q.C.
901	John Sterling, Alderman	2100	Imp	Mar. 20	30/-	30/-	25/-	25/-	20/-	20/-	—	40/-	Q.C. 6 sh., 8 sh.
891	Balaoo	1874	Eclair	April 6	—	—	60/-	60/-	50/-	50/-	—	40/-	Q.C. 6 sh., 8 sh.
892	The Vengeance of Durand	2027	Vita.	April 5	70/-	70/-	60/-	60/-	50/-	50/-	40/-	40/-	4 sheet, 8 sheet
893	Oil and Water	1546	A.B.	April 6	—	—	—	—	20/-	20/-	20/-	20/-	6 sheet, 12 sheet
894	Re-incarnation of Karma	1886	Vita.	Mar. 22	—	—	—	30/-	20/-	20/-	20/-	20/-	Q.C. 6 sheet
886	A Woman's Honour	2400	Dansk.	Mar. 13	50/-	40/-	40/-	30/-	20/-	20/-	20/-	20/-	Q.C. 6 sheet
887	Escape of White-glove Gang	2500	Gau.	Mar. 23	60/-	60/-	—	—	40/-	40/-	30/-	30/-	6 sheet
888	The Card Sharps	2056	Cines	Mar. 5	—	—	20/-	20/-	40/-	40/-	20/-	20/-	Q.C. 6 sheet
	The Sacrifice	2772	Nor.	Mar. 16	60/-	60/-	—	—	40/-	40/-	30/-	30/-	Q.C. 6 sheet
882	Billy's Burglar	1722	Vita.	Mar. 8	20/-	20/-	20/-	20/-	20/-	20/-	20/-	20/-	Q.C. 6 sheet
883	A Strong Man's Love	2095	Claren.	Mar. 30	50/-	50/-	40/-	40/-	30/-	30/-	20/-	20/-	Q.C. 6 sheet
884	The Star of Bethlehem	2000	Than.	Mar. 15	—	40/-	—	35/-	30/-	30/-	20/-	20/-	Q.C. 6 sheet
885	Called Back	2000	Than.	Apr. 2	—	—	—	60/-	50/-	50/-	40/-	40/-	Q.C. 6 sheet
2726	Nora's Debt of Honour	1245	Claren.	Jan. 27	15/-	15/-	10/-	10/-	10/-	10/-	10/-	10/-	Q.C. 6 sheet
2809	Triangle	1210	Selig	Feb. 20	15/-	15/-	10/-	10/-	10/-	10/-	10/-	10/-	Q.C. 6 sheet
	Cracksman's Daughter	1665	C. & M.	Mar. 6	20/-	20/-	15/-	15/-	10/-	10/-	10/-	10/-	Q.C. 6 sheet

FEATURE FILMS—Continued.

Wiring No.	Name of Film.	Length ft.	Maker.	Re-leased.	April 24	April 31	April 28	May 1	May 5	May 8	May 12	May 15	Posters.
826	Builders of the Empire	2390	Bison	Dec. 1	15/-	15/-	10/-	10/-	10/-	10/-	10/-	10/-	6 sheet Q.C.
830	A Sister's Ordeal	2990	Cines	Nov. 30	20/-	20/-	15/-	15/-	10/-	10/-	10/-	10/-	Q.C.
825	The Broken Sword	3000	Duskes	Nov. 28	20/-	20/-	15/-	15/-	10/-	10/-	10/-	10/-	—
832	Rip Van Winkle	2099	Vita.	Nov. 28	15/-	15/-	10/-	10/-	10/-	10/-	10/-	10/-	—
833	All in Vain	2000	Nor.	Nov. 23	15/-	15/-	10/-	10/-	10/-	10/-	10/-	10/-	6 sheet, 8 sheet
827	A High Stake	2663	Nor.	Nov. 23	30/-	30/-	20/-	20/-	15/-	15/-	10/-	10/-	6 sheet
829	Plot and Counterplot	2827	Cines	Nov. 23	30/-	30/-	20/-	20/-	15/-	15/-	10/-	10/-	—
822	'Twist Life and Death	2000	Ambr.	Nov. 10	20/-	20/-	15/-	15/-	10/-	10/-	10/-	10/-	8 sheet
818	The Cry of the Children	2000	Than.	Nov. 9	15/-	15/-	10/-	10/-	10/-	10/-	10/-	10/-	6 sheet Q.C.
810	Under Two Flags	2000	Rep.	Nov. 9	15/-	15/-	10/-	10/-	10/-	10/-	10/-	10/-	—
803	The Bohemian Girl	3000	Rep.	Nov. 9	20/-	20/-	15/-	15/-	10/-	10/-	10/-	10/-	6 sheet
828	A Clown's Revenge	2352	Nor.	Nov. 9	25/-	25/-	20/-	20/-	15/-	15/-	10/-	10/-	6 sheet
820	Siegfried	2660	Ambr.	Nov. 4	20/-	20/-	15/-	15/-	10/-	10/-	10/-	10/-	8 sheet, 4 sheet
809	The Corkscrew Gang	2785	Gerr.	Nov. 3	20/-	20/-	15/-	15/-	10/-	10/-	10/-	10/-	8 sheet
817	His Lost Memory	2171	Nor.	Nov. 2	20/-	20/-	15/-	15/-	10/-	10/-	10/-	10/-	6 sheet
816	Fire at Sea	2216	Nor.	Oct. 27	17/6	17/6	15/-	15/-	10/-	10/-	10/-	10/-	—
783	Oliver Twist	3700	Hep.	Oct. 24	30/-	30/-	20/-	20/-	15/-	15/-	10/-	10/-	6 sheet
787	The Pilgrim's Progress	3500	Ambr.	Oct. 13	35/-	35/-	20/-	20/-	15/-	15/-	10/-	10/-	8 sheet
799	The Fatal Ring	3000	Gau.	Oct. 6	20/-	20/-	15/-	15/-	10/-	10/-	10/-	10/-	4 sheet
798	The French Spy	2900	Vita.	Oct. 3	20/-	20/-	15/-	15/-	10/-	10/-	10/-	10/-	—
770	When Love Dies	2350	Nor.	—	20/-	20/-	15/-	15/-	10/-	10/-	10/-	10/-	—
589	Tale of Two Cities	3034	Vita.	—	25/-	25/-	20/-	20/-	15/-	15/-	10/-	10/-	—
804	Leap to Death	2800	Cosmo.	Oct. 27	20/-	20/-	15/-	15/-	10/-	10/-	10/-	10/-	6 sheet 8 Q.C.
815	Charge of the Light Brigade	1025	Edison	Oct. 25	15/-	15/-	10/-	10/-	10/-	10/-	10/-	10/-	—
808	The Flooded Mine	2160	Claren.	Oct. 27	20/-	20/-	15/-	15/-	10/-	10/-	10/-	10/-	6 sheet Q.C.
807	The Greed for Gold	3145	Pathé	Oct. 26	25/-	25/-	20/-	20/-	15/-	15/-	10/-	10/-	—
—	Lolotte (Cafe Chantant Singer)	2000	—	—	40/-	40/-	40/-	40/-	30/-	30/-	20/-	20/-	6 sheet Q.C.
—	Black Panther	3000	—	—	40/-	40/-	40/-	40/-	30/-	30/-	20/-	20/-	Q.C.
—	Dante's Inferno (Helios)	1100	—	—	30/-	30/-	30/-	30/-	20/-	20/-	15/-	15/-	D.C., 16 sh.
—	Daughter's Sacrifice	1500	—	—	30/-	30/-	30/-	30/-	20/-	20/-	15/-	15/-	6 sheet
—	Only a Jew	1500	—	—	30/-	30/-	30/-	30/-	20/-	20/-	15/-	15/-	6 sheet
—	Black Blood	3000	—	—	30/-	30/-	30/-	30/-	20/-	20/-	15/-	15/-	6 sheet, 12 sheet
—	The Ring That Binds	3000	—	—	30/-	30/-	30/-	30/-	20/-	20/-	15/-	15/-	Q.C., 6 sheet
—	Drummed Out	2500	—	—	30/-	30/-	30/-	30/-	20/-	20/-	15/-	15/-	Q.C., 12 sheet
—	Thro' Trials to Victory	2500	—	—	30/-	30/-	30/-	30/-	20/-	20/-	15/-	15/-	6 sheet
—	The Rights of Youth	2500	—	—	30/-	30/-	30/-	30/-	20/-	20/-	15/-	15/-	6 sheet

A Duel in the Dark.

Below we give a synopsis of "A Duel in the Dark," our next exclusive (in two parts), to be released on May 5th.

Paul Reval, a struggling young music-master, has the good fortune to count among his pupils the young Countess Livra, a wealthy heiress.

Artistic and impressionable, the young musician falls deeply in love with the young girl, who, all unconscious of the impression she has made upon her teacher, treats him with an impulsive friendliness which only serves to add further fuel to his passion.

His infatuation prevents him from realising that there is a great gulf fixed between the wealthy countess and the humble music-master, and he begs her to accept as a token of his love a copy of a new waltz song composed by him and dedicated to her. The countess, highly amused at his temerity, treats the whole matter as a joke, and poor Reval, with his eyes opened, leaves the house in a state of great dejection.

A little later, Count Livra, the girl's father, discovers the piece of music, and, greatly annoyed at Paul Reval's action, then and there decides to dispense with his services, and writes him a letter to that effect. This double blow nearly breaks Paul's heart, and feeling that he cannot remain in his native town, so full of tender associations with the one he has loved in vain, leaves for a foreign country, hoping that the entire change will enable him to begin life anew.

Meantime the Count Livra, who has more ambitious plans for his daughter, arranges a marriage between her and Captain Pola, who is reputed to be a wealthy man, but who in reality is no more than an adventurer. Fascinating in manner, he has succeeded in wreaking havoc in the heart of the impressionable Countess, and she is quite content with this "marriage of convenience."

But as time proves, the union is an unhappy one. Captain Pola soon shows himself in his true colours, and spends his days at the gaming tables and in other forms of dissipation, neglecting his wife.

On the other hand Paul Reval has devoted himself steadily to his work, and on the production of his first Opera, "Love Divine," his talent is at once recognised, and at the fall of the curtain there are loud and repeated calls for the author. The enthusiasm of the audience results in the presentation to him of a laurel wreath, and this token of public esteem together with Press cuttings describing the reception of his first opera Paul sends to the young Countess, who, practically deserted by her husband, treasures these offerings as tokens of a love which time cannot kill.

Captain Pola, in spite of his wife's wealth, soon finds himself in financial difficulties. With a view to recovering his position he gambles heavily. His recklessness, however, soon results in disaster, and seeking to remove the cloud of depression which is settling over him he goes to a music hall. Having dined not wisely but too well, he becomes involved in a quarrel over a dancer whose elderly admirer resents his attentions. The upshot of the affair is that he is challenged to a revolver duel, in which it is stipulated that the combatants are placed in a room in absolute darkness, each having only the flash of his opponent's weapon to guide him in his aim. The appointed time arrives, and amid breathless silence the two men pass into the darkened room. Their seconds and the doctors await the result in the ante-room; a friend meantime has warned the Countess and she comes with all haste. As shot after shot rings out she hurries into the ante-room, and simultaneously the door of the darkened room crashes outwards and the body of her husband falls at her feet.

Some time after these tragic events Paul Reval returns to his native town and pays a call upon the Countess. Finding her only recently widowed he leaves the house after dropping on the table a card bearing his name. Some time after the Countess picks this up, and in the knowledge that her old friend remains faithful through all her trials her heart goes out to him.

Months pass and the tragic incidents connected with her husband's death fade into a dim memory, and happiness comes at last with her acceptance of Paul's love.

LATEST PURCHASES.

"IN TOUCH WITH DEATH."

Gaumont.

2,700 feet.

Released April 20th, 1913.

The Gaumont Co. have successfully sustained their reputation in this exciting film which consists of a series of thrilling incidents succeeding one another in breathless fashion. The old book reviewers used to say of a good story that the interest never flagged from cover to cover, and of this film we can say with equal truth that it grips the onlooker from title to trade-mark.

First vacancy April 28th. £11 10s. 0d. for the week.

"ZUMA, THE GIPSY."

Cines.

2,284 feet.

Released May 3rd, 1913.

There are several novel effects in the above picture which immediately stamp it with an individuality, apart from the plot itself, which is an exciting and unusual one. There are several fine lighting effects which are bound to arrest attention. In the final scene, which consists of a snake dance performed by the Gipsy Girl, a succession of blended tints are utilised in much the same manner as is done on the stage, an effect which we do not recollect having been hitherto used.

First vacancy May 12th. £9 for the week.

"THE TWO ENGINE DRIVERS."

Cines.

2,192 feet.

Released April 19th.

For sheer heart-gripping sensationalism "The Two Engine Drivers" would be hard to beat. The story is centred round the rivalry between two engine drivers and incidentally gives an interesting sidelight on Italian Railway methods. The hero, a driver who has incurred the jealousy of his one time chum, is cleaning his engine when his rival backs his own locomotive on to the same set of rails with the consequence that he is seriously injured. The miscreant is arrested, and after serving six months' imprisonment his hatred is intensified. After quitting the prison he concocts a fiendish plan and partly files through the Westinghouse brake of his rival's engine. When going at full speed our hero suddenly sees the red flag of a gang of plate-layers in the distance and attempts to pull up. The brake fails, however, and the locomotive with its heavy train dashes through the gang of men working on the line. The climax must be seen to be appreciated at its full value.

First vacancy April 21st. £10 for the week.
